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American Art Journal.

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THE NEW YORK MUSIC HALL.

It is apparent to all who have considered the subject in all its relations, that New York City has need of a great Music Hall, which shall be controlled by the Stockholders, and which shall be open to the use of all, without restrictions of a personal and private character. It does not suffice that a large concert hall already exists, when its management is such that it is calculated to drive the best artists who visit us away from the city unheard. We shall always be among the first to encourage and command private speculations which tend to adorn the city, and add to its sources of intellectual amusement; but we cannot sympathize with a speculation which is purely for selfish business ends, under the guise of a public benefit. Such speculations tend to the centralization of power, and conducted as they are in New York, degenerate into a tyranny which is oppressive in a thousand ways, and is opposed to all the best interests of true art.

The natural course of those who speculate in this way, is to draw around them all the elements of power; to attach to themselves those agents who are supposed to form public opinion. This achieved by a liberal outlay, a special policy is necessarily adopted, the drift of which is to elevate to a fictitious standard all who are willing or unwilling adherents to the organization, and in order to sustain its supremacy, to belittle all who do not bow down to its power. It is a policy necessitated by the emergency of the case, but it is a policy which can rarely be right, while its inevitable tendency is to commit a thousand wrongs in the maintenance of its false position.

We in New York are apt to laugh at the pride which the citizens of Boston take in their splendid Music Hall and magnificent organ; but their pride is based upon sturdy facts. First, they are the finest in the country, and secondly, they are an attraction which brings thousands of people to the city. The Hall with its organ, is the foremost Musical Institution in the United States, and one of which the Boston people may well feel proud.

That we have not such an institution reflects unfavorably upon the intelligent enterprise of our people. Here is unquestionably the centre of musical talent; here is the base of all comprehensive musical undertakings; this public is chosen as the one from which the foreign artists shall receive the verdict which shall decide their future destiny; here is the centre of travel of the whole continent, and here is the vastest settled population; and still we have no New York Music Hall which

is open to all comers, whatever may be his or her musical belief, or vassalage.

We consider this subject of sufficient importance, not only for the dissemination of art, but for the honor and profit of the city, to command the attention of capitalists. The investment could be made to pay a large interest in a very brief period of time, for the existence of such a Hall would inevitably create a demand which would ensure its success.

We shall pursue this subject further, and show more positively the need of it; and how it could be made a safe and profitable investment to its stockholders.

MUSIC OF THE WEEK.

THE PHILHARMONIC JUBILEE.—The New York Philharmonic Society celebrated its silver wedding in a very sullen and indignant state of mind. The respectable old ladies entrusted with its management, were thrown into 'conspiration fits,' because we told them a few plain truths, and advised them how to behave with decency and decorum. They exclaimed, as they arranged their farthingales and adjusted their fronts, "He shan't have an advertisement, that he shan't—we won't send him a ticket, no we won't—we will teach the saucy fellow, to meddle with the affairs of respectable ladies of a certain age—so we will." And the matronly and truly dignified dames kept their word. But we foresaw the dreadful emergency, and are consequently prepared with our usual elaborate criticism of the Philharmonic concerts.

When we state the fact that "my pianos" were played upon by "my pianists," in "my Hall," what more is there to say, excepting to add that some orchestral pieces were performed to fill up the programme, conducted by one Carl Bergmann.

SUNDAY EVENING CONCERTS.—Mr. L. F. Harrison's Thirty-sixth Sunday evening concert was as successful as usual, both in an artistic and pecuniary point of view. The talented Mrs. Howard Paul appearing for the first time out of her own entertainments, and giving ample proof of how accomplished a vocalist she is. She sang the selections chosen in a chaste and admirable manner, rendering the wonderful aria, "He was despised," in a style that few could achieve here. Mr. Gustavus Hall, who made his first appearance here on this occasion, has a fine baritone voice, and seems to know how to use it, but his nervousness militated against the full display of his powers. George W. Morgan made his usual striking success on this occasion. He played for the first time Haydn's Austrian Hymn, with variations, and rendered it in a masterly manner. The pedal variation proved the extraordinary certainty and fluency of his pedal-impulsion. He was of course honored with the

usual encores, and responded with his customary courtesy.

SIGNOR MANZOCCHI's annual concert took place at Irving Hall, on Tuesday evening last. The only true concert room in the city was filled by a highly fashionable and intelligent audience, and the efforts of the Signor's pupils, so creditable to his instruction, were very warmly appreciated and acknowledged.

Mrs. Fox, a very sweet and pleasing singer, and very popular with a large musical circle, gave her annual concert, at Irving Hall, on Wednesday evening last, with flattering and deserved success. Besides the fair vocalist, Signor Randolfi sang for the second time, fully confirming the good impression made by his first performance, and again displaying a rich and beautiful voice directed by excellent style and judgment. Mr. Pattison played in his usual brilliant manner, and, as usual, carried the sympathies of his audience with him.

SIGNOR ANTONIO BARILI's annual complimentary concert, under the patronage of the "Eight o'clock Musical Club," was given at Irving Hall, on Thursday evening. The Signor was assisted by the following amateur pupils, Miss Fannie Powell, Mrs. Eloiza Allen, and Miss Ina Harvey; Mr. L. P. Thatcher, Mr. K. R. Romeyn, and Dr. Albert Valentine, together with Maestro Lorenzo Remi.

Miss Fannie Powell, a very beautiful and spirituelle young lady, won the hearts of her audience before her fair lips uttered a note, and she maintained the charm by her impulsive and passionate singing. She executed the Crispino duo in a *naïve* and graceful manner, carrying along the dead weight of Signor Remi with unexpected success. Signor Remi had evidently mistaken *Crispino* for *Sarastro*, and sang the buffo music with stupendous gravity. Miss Powell, however, compelled an encore, and repeated the *stretto*. She sang the first aria and cavatina from "La Sonnambula," with much grace of expression, and in some passages with intense feeling, and her execution gave evidence of fluency and brilliance. She gained a tremendous encore, and sang in response a sparkling laughing song with dash and effect. Miss Harvey has a lovely voice, and sang very sweetly. Miss Allen also sings well, but her voice has inequalities which require attention. The gentlemen acquitted themselves creditably and effectively. Mr. Alfred H. Pease played his Crispino Fantasie, which in its solo form may be termed a hollow-square composition, very brilliantly, and received a hearty encore, playing in response one of his own compositions excellently well. Mr. J. N. Pattison played in the second part, we believe, but we were unable to remain. Several songs of Signor Barili's were sung, some of them are very dramatic in character, showing the treatment of an accomplished musician.